

# DOLL TALK

FOR . . .  
COLLECTORS

Volume 12, Number 10

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## From Beehive Shaped Huts In Ndebele

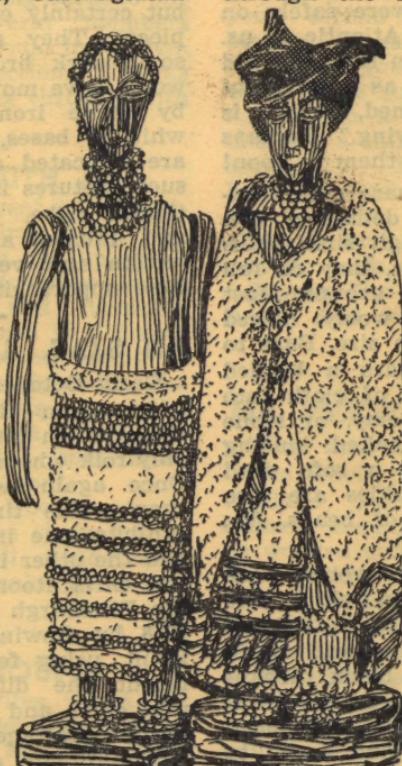
Africa, vast, primitive and exotic, has always held a strange fascination for adventurous men. Fables of Solomon's Mines, Carthaginian lost cities, and tribes of white Amazon warriors have spurred explorations that led to discoveries of real riches in the diamond mines of Kimberley, gold fields of Durban and the fertile farmlands of South Central Africa. Its dense forests, barren deserts and fierce inhabitants have so effectively held back progress as we know it, that in many parts of the interior it is as if time had stood still for thousands of years and the people there have no conception of years or months, only the ever-changing seasons.

An integral part of African life since the colonization period by Europe's great powers, is the "white hunter," or trader, a hardy breed of daring frontiersmen who push past the thinly civilized fringe areas into the un-explored hinterlands in search of adven-

ture, wild game and trading with the most remote tribes. One such man, John Hunt, heard of Kimperton through the British Trade Com-

missioner in Livingston, Rhodesia. He recalled that on safari, a year or so before, in a Ndebele village of beehive shaped huts near the Angola border, he had seen some rough hewn figures costumed in trade cloth and multi-hued strands of beads. He wrote us, promising that when the rainy season had passed, he was planning another trek with porters and a lorry into the same area and that he would bring us back really authentic Rhodesian dolls.

Almost a year passed before we



heard from John again and the news was not good. He had found the dolls all right, about two dozen of them altogether, and had successfully bartered for them. Unfortunately, his experiment with the lorry had not proved practical as the truck had broken down in

the middle of nowhere on his return trip. Even with porters carrying double, a good deal of equipment had had to be left in the truck—our dolls included. Perhaps next year he would be able to go back and recover them, he said. At this point we gave up any hope of ever seeing the dolls, but lo and behold, this Fall we received a letter that the dolls were safely on the way across the Atlantic to us. Apparently a year on the veldt did them no harm and as John Hunt apologetically explained, "Africa is extremely slow moving." Perhaps we are lucky to get them so soon!

As is always the case with completely hand-made dolls, no two are alike, but through similarities in style and costume, they do fall into several distinct groups. Most numerous are the wooly haired men in 10 to 12 inch size. Bare to the waist, each wears a beaded sarong-like garment of cloth into which bright hued clay, or stone dust, maybe even caked blueing has been rubbed to a soft, dyed effect. Neck and ankles are also encased in strands of beads. No. 105A. man. \$14.00.

Matching married women are modestly swathed in skirt and cloak of similar material, colored orange by clay pigment, with braid and bead trim, and black turban-like headdress. Their neckpiece is more of a yoke affair with bead loops. No. 105C, woman in 12 to 14 inch size, \$16.00 each.

Unmarried Bantu belles, less demure than their wedded sisters, wear a costume of beads, ankle bands, brief skirt and necklace! These buxom young women also feature a strange cone shaped hairdo about twice as long as their

heads and sticking straight out behind them. In 12 inch size, No. 105B. \$17.50.

Two smaller pairs (one 9 inch matching couple, the other 11 inch size) are as described above approximately, but priced special at \$25.00 per pair. They are No. 105D.

All of these dolls are completely authentic native craft, not "pretty," but certainly exceptional collection pieces. They are hand-carved of some dark brown African hardwood, have movable arms attached by crude iron nails, and heavy whittled bases. No hands or feet are indicated as the portrayal of such features is taboo to this particular tribe. A truly distinctive and unusual addition to any collection and we consider it a lifetime opportunity.

#### **AN S.O.S. AND IT'S SEQUEL**

Early October, Kimport had this letter from Rosemarye Bunting: "This is an S.O.S. and you're the only folk whom I know to turn to! Once again, we're planning doll shows, this time two companion exhibits—one in Carnegie Museum and the other in the Library Boys' and Girls' Room. We are honoring the Pittsburgh Bi-Centennial, 1758-1958, by showing the People at the Point, using foreign dolls to represent the different nationalities who came and added their culture to our heritage."

The foreign dolls were easy for Miss Bunting, and local collectors, with our diversified stocks filling in that category. But also wanted were, DeBienville, John Forbes and Edward Braddock! Who could refuse that eloquent plea from a long time Kimport friend and for such a worthy project? So there

was a great flurry around our studios and reference books and skilled artistry in doll portraiture which did result in the second chapter from Rosemarye: "I just knew I could depend on you! We are pleased beyond words with the portrait dolls—Bienville, Braddock and Forbes. I took them to the Doll Club before giving them to the Museum, and several members were wishing they could have them for their own collections. Thanks a million, for coming through with flying colors!"

### NOT BENT WITH AGE

Mrs. Nelson Poe sent us a printed copy concerning her pre-Christmas doll show. Set up as an early American Christmas scene, the antique dolls and furniture were generously shown in a downtown window. It is interesting to contemplate how delightedly the residents of her Kansas town stood before this lamp light grouping—what memories—what contemplations—what appreciation!

We liked Emma Poe's sentence too, not in the news story but to Kimport: "Your doll stands have been a big help in making this display a pleasure."

### SHE'S A TROUPER

Peg Siegfried writes about an early 'Shirley Temple' doll brought in for restringing. She had been originally purchased down in South Africa by the owner's brother who was an actor. After his playing engagements ended abroad, he took the doll back home to England. Recently, Janice's mother went over on a visit and amongst the things brought back to New York was 'Shirley'!

### WE ALL LIKE APPRECIATION

Mrs. William Walker is so well known among doll collectors that her judgment is especially valued. Can you blame Kimport for printing a part of her recent letter?

"I have taken your 'Doll Talk' for years and do not know how to get along without it. After reading your article in Doll Collectors Manual, I have thought often I would tell you how much I enjoyed it. It is just very, very clever . . . I am a peculiar person and if I like a thing, why not let them know it? . . . I am not a 'collector.' I am a 'selector,' as I do not care for numbers, but each has its place. I have one from 1901; the rest go back as far as 1700."

Sounds like blue bloods in Kentucky. And so they are!

### MR. PICKWICK IN DEMAND

"You may be interested, writes Grace Davis, in knowing that the Oakland Public Library, main branch, displayed my Little Women wooden dolls, Mr. Pickwick and Mr. Winkle, and also some small foreign dolls my mother brought from the Scandinavian countries on her last two visits. Now I have a call from a branch of this library, relating to displaying my dolls there. Also the main branch will show my four Carolers during December right up to Christmas when I (selfishly) want them at home to display as usual. One year my husband made a very effective English backdrop for them and took some colored films of them which I think might be suitable for a calendar should he ever decide to submit the film."

# LATE ARRIVALS

Minho is the northern-most province in tiny Portugal, nestling serenely at the foot of Spain's Galicia Mountains and bounded on the west by the blue Atlantic. A fertile valley which serves as the main passageway to the Spanish Bay of Biscay, it's simple farm folk reap rich harvests insured by the moisture-laden winds from the ocean.



"Nine," our 6½ inch country girl of Minho, is of early Iberian stock with perhaps just a dash of African blood, dating back seven hundred years to these five centuries of Moorish domination in Spain and Portugal. Sturdily made of

heavy celluloid and composition, with swivel neck and jointed limbs, she is brightly attired in brown and yellow striped skirt, pink linen apron with lacy border and figured shawl over a white blouse. To aid her in her day's chores, she wears a red poka-dot bandana topped with a padded carrying ring on which she may balance a load of cork, wine or perhaps a basket of olives. Even the harshness of a life where four footed beasts of burden are so few that women must serve in their place, cannot destroy that Latin joy in living as those gold hoop earrings peeping out from beneath her headdress well indicate. Ah, our blue eyed, brown haired "Nine" has her strange cap set for some local lad! No. 1005. \$3.75.



Traditionally Russian are the Matreshka or nested mother dolls. Completely made of wood and brightly painted in bold colors, they are actually a series of hollow dolls in graduating size and nesting one inside the other. One of the few items available in these troubled times from the U.S.S.R., they come in a set of 5, No. 940B 7½ inches, at \$4.95, and a smaller

set of 3, 5½ inches, No. 940A, at \$2.50.

In proper costumes of the cantons of Berne, Valais and Appenzell come diminutive 4½ inch Swiss girls with rosy cheeks and go-to-sleep eyes. Neatly and colorfully dressed, all three are charmers with long fair braids beneath varying chapeaux of black lace for Berne, straw bonnet trimmed in braid for Valais, and Appenzell's famous white butterfly wing cap. If you have a preference of provinces, please state which, when ordering. No. 1054X, \$2.50 each.

Last year, after the sheep shearing season, we were able to obtain another group of those ever popular 9" Navajo dolls, unusually well made of cloth with flat brown faces and strikingly colored outfits. Both



man, 738B, and woman, No. 738C, wear simulated silver belts and beaded necklaces with squash blossom style hair. Obtainable only at times of the year when other tasks more vital to existence are not readily achieved, these authentic Indian made dolls are just \$2.25 each.

Jeanne Maker is one of the State of Maine's most artistic doll

creators and her "Old Salt," No. 153, is a prime example of not only her craftsmanship but of the rugged characters of that rock ribbed coast. Standing sturdily on his wooden base, this 9 inch fisherman in yellow slicker with rubber hat and boots has a distinctly humorous cast to his stockinette face.



Calmly puffing on his pipe with a coil of line over his shoulder, one can almost see the salt spray clinging to his whiskers! A fine state doll, just \$7.50.

All cloth in a veritable rainbow of hues is No. 379A, Guatemalan



Weaver Woman with her hand-loomed fabrics so typical of the goods from this tiny Central American country. Seated on a wooden base, with her loom before her, she is 4 inches tall; only \$2.50.

TV is not the only place where westerns are popular. Cowboys and girls have always held a unique place in American esteem, perhaps since their costume is one of the most strikingly individual of any groups from any land! Wyoming made Rex, No. 148, and his sweetheart, Queenie, No. 148A, are as rugged a couple as ever broke a bronc or bulldogged a steer. This pair of rodeo performers in 8 inch size are completely miniature replicas of their real life counterparts with all the necessary accoutrements including fuzzy chaps, "Stetson" hats, leather gauntlets, luminously brilliant blouses and ker-



chiefs, lariat and boots—yes, even a cigarette! No. 148, Cowboy, \$3.95; No. 148A, Cowgirl, \$3.95.

#### NOT NO ACCOUNT!

When Prudy Cole's long awaited Greiner got safely down to Mississippi, she wrote hurriedly—"Here's \$50.00 on account—on account of I've got it now!" We were interested in the memory costume Mrs. Cole was planning for "Lovina," sort of everyday morning dress of cotton skirt that's floor length, plus, a faded blue dressing sacque and "apern" of tiny check gingham with cross-stitched chicks marching in white silhouette above the wide bottom hem. "I see each one of my dolls as a distinct personality and Lovina Greiner Keim is to be in memory of one of Mama's sisters."



You can be sure that Kimport has laid aside really special buys, whether they be little cuties or impressive expensives. You guessed it, we are after some of that Christmas gift money. You didn't? Well, then, let's budget again!

Those little ones, seemed like there was no place to stop taking off the shelves and putting away for Doll Talk until there were about 30, none over 6 $\frac{3}{4}$  inches tall, and the tiniest, well that's definitely an 18th century peg wooden that should be mounted in a brooch or locket. Head (less than  $\frac{1}{2}$  inch high) and shoulders are beautifully enameled; long waisted torso and one arm intact, but even with the missing parts she is so marvelously made and slender—museum class. No A293, \$12.50.

One more that is similar, but perhaps forty to fifty years younger, is all original and perfect. One and three-sixteenths inches tall, she wears a red silk dress to match her tiny painted slippers. No. A296, \$22.50.

While we're at the woodens, a later, chubbier penny wooden girl, but not with elbow and knee joints as on the pegged ones, 1 $\frac{1}{4}$  inches tall; very sweet old ivory dress and bonnet. No. A717, \$5.00.

Wax miniature poupart, 1 $\frac{1}{4}$  inches high, was in somebody's great-grandmother's sewing box. This mummy-like dollie has beady dot eyes, red wax lips and black wax hair. Most unusual! No. A667, \$4.00.

Two, 1 $\frac{1}{2}$  inch dolls well over a hundred years old are the most beautiful, creamy wax angels. They have metal gilt wings and just a wisp of waxed, silk ruffle around the waist; hands uplifted; little feet posed in flying position. Included is one that got broken on the way or perhaps long ago. Anyway, the little head and torso are perfect, but he is missing both arms and one leg, so no charge for little number three. If you like miniatures, you would love these, circa 1840—The pair, (plus one) No. A616, \$12.50.

Two and three-fourths inch smooth quality white bisque Frozen Charlotte girl, wearing a cleverly modeled big blue tam with red bow in front; red shoes—that's all! She is perfect, No. A894, Bonnet Head, \$8.00.

Two and one-eighth inch very old glazed china swaddled infant; all white. There is a frill modeled around the pillow; baby wears a bonnet and holds something in both hands. No. A884, \$7.50.

Two and three-fourths inch "Funny Paper Patsy," from the comic strip by cartoonist Branner. Patsy is one of a series, made in Germany, all bisque with modeled on clothes, brightly painted; all had swivel necks, no other joints, so could be classed as figurines. This fat, smiling flapper has big side-turned eyes and funny outstanding rolls of hair. She's an example of the era—"Oh, You Kid." No. A930, \$2.00.

Three pinky bisque, round-tummed, short-legged tots, jointed only at the shoulders, two of them only 2 $\frac{1}{2}$  inches tall did have sleep-

ing glass eyes. No. A754 acts up—has to be stood on her head to close eyes properly; real hair wig, \$6.50. Twin tiny also misbehaves, that is, the weight back of her impish glass eyes clicks up and down, but baby stays awake! Brown bobbed wig, No. A754A, \$6.50. The third Germany Pinky is almost 3 inches tall, has side-turned eyes and a blue painted ribbon through her modeled brown curls. No. A922, \$4.50.

The next four bisques all have those mischievous side-turned (painted) eyes, three smaller are all bisque, but "Big Boy," 6½ inches tall, has a fat cheeked 2 inch bisque head that swivels onto composition body. A heavy eyelash line above those perky eyes and, as all four of this group has—high, tipped bits of eyebrow; sweetly hand dressed—pink velvet trousers, old white shoes. No. A900, \$13.50. Four and one-fourth inch "Party Girl" is a jointed shoulder and hip of Campbell Kid type. Adorable, frilly costume with even a pretty glued on headband. No. A919, \$8.50. And certainly "Campbell Kid" is blond, Dutch bobbed, 4 inch baby boy in white, modeled-on romper suit with clover pink trim. He is a smiling baby dumpin', jointed only at shoulders. No. A927, \$7.50. Four and one-fourth inch all bisque Freddy, brown hair side parted, ears show completely; jointed hips and shoulders and his "roly" eyes are painted blue. Some mamma made him a neat little yellow check romper suit with aqua bias trim. Nice—No. A895, \$8.50.

Branching out into other materials, and some definitely more ex-

pensive, we shall continue with the little antiques, Chelsea pink, as well as good white chinas, one gesso on wood, parians, celluloid and even the most exquisite Dresden now at Kimport, but still she is only 5¼ inches tall.

The pink chinas are first, No. A908, 3¾ inch, 1860 matron. Her one inch high head is deep shoudered, highbrow hair styled, very finely painted features. The body is old and perfect with white high heeled shoes, but this and her hand-made, becoming clothes would all be later date than the head. No. A908 is \$13.50.

Of pink tint also is scant 4 inch, broad browed little lady with Jenny Lind hair style, yes, smooth down to cover the ears, then up, coiling into a large low bun. Perfect and all original body and limbs, tiny legs even with bow garters! Beautifully dressed in the sheerest old mull—ready to step out behind the footlights of the Swedish Court Theatre! No. A931, \$32.50.

Small "half doll," 2¾ inch German made china lady, the sort used for pincushion tops back before World War One. This high glazed Colonial style has a sea-blue ribbon through her blond waves. Her garment is rust brown strapless, with black banding and bow. Hands both touch the body. No. A811, \$1.25.

That antique gesso-over-wood is a 4½ inch peg jointed lady with long slender throat, un-retouched and really dainty features. The hair is the gesso or plaster built on, her rolled back black hair with

a bun, not just carved wood. This is an early and interesting phase of doll making. Properly dressed, but clothes would not date back to around 1825 as does the doll. Some of her joints have been immobilized. Choice and different, No. A308, Spec. \$21.00.

The celluloid is one we had never seen, but of course it was made in quantity, some time. It is a rattle type doll; long skirt like a Kate Greenaway, coming to the base; heavy celluloid, with two of the cutest little faces, one smiling, and the other all puckered up to cry. There is a round topped hat that flips down so it looks like a bonnet either way—perfect for the two faces! No. A892, it is \$12.50.

A 4½ inch blond parian "high-brow" is of soapy smooth finish. Wide hair style, deep shoulders, bright blue eyes feature her one inch high head. Slim little white hands and legs not any bigger than match-sticks, with flat soled shoes, only one-fourth inch size. Cute old dress is a wine colored sacque over brown silk skirt with pleated ruffle trim. No. A720, \$20.00.

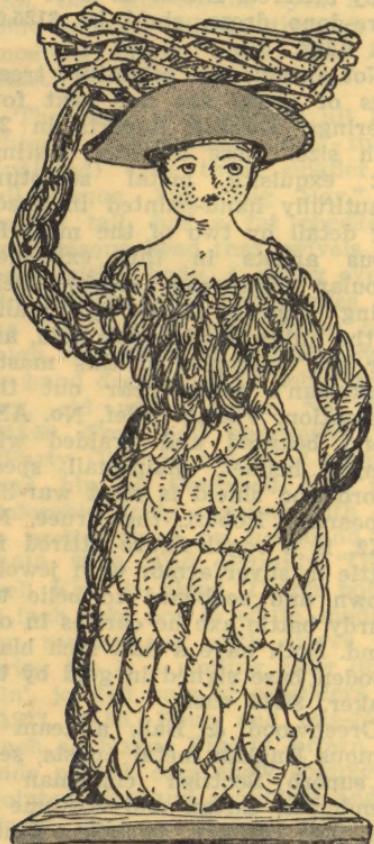
And now for the exquisite Dresden, a doll that well merits approval from the most demanding collector. She is the Empress Eugenie, only 5¾ inches tall complete and definitely all original, all perfect. Deep shouldered, slender featured head 1½ inches high is as finely painted as a miniature portrait, with azure blue eyes. Above the blond hair around her face there is the swag drape in changeable gold-over-orchid luster; this ends in a white and gilt tassel. Down the left side, there is a

long, pale luster, feather marked plume. The snood over her back hair is in finest lines of bottle green. Arms are proper parian with slightly cupped hands; legs have flat heeled shoes and trim on the glazed stockings done in that same changeable violet luster. The Empress' ivory taffeta gown is sadly tattered. Either as is or with a re-done dress, she'd be \$125.00. No. A288.

Not antique but miniature treasures of metal are our next four offerings. English imports in 2½ inch size, these are not castings but exquisite metal sculpture, beautifully hand-painted in exacting detail by two of the most famous artists in this extremely popular European hobby field. "Ping" figures mean top quality in the military miniature field, and our two examples of this master craftsman's work bear out this contention. Viking Chief, No. AX1, blond bearded and braided with winged helmet, chain-mail, spear, sword and shield is most war-like appearing. Robert, the Bruce, No. AX2, is a regal figure attired for battle in silver armor with jeweled crown and scabbard to belie the sturdy battle axe he carries in one hand. Both have a half inch black wooden base signed in gold by the maker. \$8.75 each.

Greenwood & Ball, a team of famous English metal artists, send a superb Scottish clansman in Henderson tartan and costume of the 18th century, including feathered bonnet, red jacket, black baldric and trusty claymore with jeweled basket hilt. He too, is on a raised wooden base. No. AX3, \$10.00.

From the same source comes a handsome German Army Officer in dress uniform of 1914. A Cuirassier, he is quite soldierly in white dress trousers and jacket topped by silver, red and gold breast-plate, spiked helmet, black knee boots and gold hilted cavalry saber. No. AX4, \$8.00.



My-oh-me, I'd no ide'—that these bitsies would go on and on for such lengthy copy. But we just have to stuff it with informative

chatter as well as prices. So, because there are a few more oldies on the enclosure sheet, here we will only tell about available peddler items, minus their wares, these in connection with our Primer Page.

Sketched is 7½ inch tall Brittany vendor of something that used to be in the crude wicker basket carried atop her leather brimmed hat. Papier-mâche head, wooden hands, costume completely of shells. As to age, such dolls, usually smaller and entirely decked in tiny shells, were made along the Brittany coast. In "Childrens Toys of Yesteryear" (published in London, 1932) on page 42, describing such a pair dates them as 1760. We have no way of pin-pointing the date on ours, but it did come duty free, as pre-dating 1830. A few shells are broken on the front of the skirt—could be replaced, or left as is. The back is very cute as it looks like a short skirt with white legs showing beneath it; you have to squint a little to get this effect as it is all done with shells on the foundation base. While not the more usual peddler in material, construction and styling this is a rare and certainly interesting collector find. No. A949, \$50.00.

One other big and very old doll is offered as a challenge. "Cockney Anne" came to Kimport from England several years ago, not a beauty, but a character whose spendidly preserved 5½ inch high head is of tallow-buff wax over papier-mâche. Glass eyes are brightest primary blue with tiny black pupils; brows are heavy wax, nose large, and face contour quite round. Old human hair wig is also

in good condition; leather arms have been lace encased for preservation. Circa 1830, original cloth body is lady shaped with red silk shoes sewn on; height over all, 22 inches.

Augmenting her few old undergarments with a dress of sprigged cotton print, apron and fine collar, all as old as the doll was a labor of love. She is getting, too, the traditional red woolen cape (from old fringed merino) and yes, frankly, she has been hidden away. It would be such a rewarding project to accumulate trinkets scaled to size and a tray or old basket from which to display them. We now hope that someone else will welcome Cockney Anne, gather her pretties and useables, or just love her as a delightful old waxed woman as she is. No. A762, \$72.50.

We have stands small enough to hold many of these little dolls. Our No. 31A is for 3 to 5 inch size, only 40 cents each. Then we have all other sizes up to the extra large, 33 to 48 inch dolls, at \$4.50.

### RAINY DAY WRITINGS

Cornelia Christopher wrote from New Jersey: "Can't think of anything nicer to do on this rainy morning than to chat with friends, whom I know are kindred spirits."

Just a year ago, we printed some of Mrs. C.'s remarks and a request, "From Whither to Whom," that sent us off onto several D.T. ramblings and yes, requests.

This time, too, there was an idea (illustrated!) which we liked a lot. "Have you ever wondered what some of your doll friends look like? In case you have, I'm enclosing a snap of me with three of my older

dolls. 'Florence Ruth' who was my last big doll is a French Bisque with pink kid jointed body, and to my young eyes, the most beautiful and beautifully dressed doll in the world."

Having "done time" in the field of American quilts, I, (R.S.M.) was intrigued with another paragraph about "an animal quilt for Johnny," "and for Kathy, the only granddaughter, I made a Sunbonnet Baby quilt, plus two ruffled pillows, a 'jama bag also with Sunbonnet Babies, and of course, a stuffed Sunbonnet doll baby for her to cuddle."

### "NOT TO MEDDLE WITH MY TOYS!"

Mrs. M. R. (Alma) Wolfe always pens such appreciative and friendly sentiments that we'd never believe that one small neighbor must consider her an' ol' meanie. Read along and you'll find out why, though: "The two boy dolls arrived Tuesday and went to school Wednesday. They were quite a sensation! 'Baby Fauntleroy' caused one curious miss to stay in after school. When the attention of the class had been focused on the blackboard, she nabbed him and proceeded to undress him—but quick! This was the same little girl who had knocked on our door one afternoon and announced that she had come to play with the dolls. Our daughter, Arlene, had been bringing some to school on 'sharing days', so when told she would be shown the collection, but could not play with these, she turned and stalked angrily off the porch!"



## ENGLISH AND FRENCH MINIATURE ROOMS

BY MRS. JAMES WARD THORNE

This brochure published by The Newark Museum, Newark, New Jersey, is a fitting mate to the one they issued under the title of "The Museum." They are the same 7½ by 10 inch size and beautifully printed and illustrated on heavy enamel paper, but while "The Museum" gave the history and pictured many of the unusual dolls in the Newark Museum, "Miniature Rooms" describes and pictures a series of historic rooms done in architectural models of exact scale and with all furniture and fittings authentic copies of the period. These are all on display at the Newark Museum which has come to such fame under the skillful guidance of Margaret E. White.

Rooms are Tudor Great Hall, Jacobean, Inigo Jones, William and Mary, Queen Anne Cottage, Queen Anne Period, Early Georgian Period, Chinese Chippendale, George III Period, Late 18th Century Stairway, George Hepplewhite, Thomas Sheraton, Regency Period, Victorian Period, English Modern, "Our Lady Queen of Angels," Louis XII, Francis I, Louis XIV, Louis XIV Period, French Regency, Louis XV, Normandy Manor, Louis XVI Period, Marie-Antoinette Salon, Directoire, Empire Period, French Modern, Biedermeir and Baroque. Each of the thirty

pages carries a large detailed half-tone and the text gives much fascinating information.

Although this is a 1942 issue, it is the first time we have been able to offer it. It is priced, postpaid, 75 cents. Unless you have a copy of "The Museum," you would be well advised to order it too, at 75 cents.

Our doll book list also offers several books on doll houses.

**SPINNING WHEEL, NOV. '58  
SAYS:**

The Doll Collectors of America, formed and incorporated in 1935 in Boston, Massachusetts, by a small group of serious doll collectors, was the first club of its kind in the modern field to publish authentic data in manual form. This is its fifth venture into publishing, and like the previous manuals, the edition is limited. Of particular interest and inspiration is the section on "Wooden Dolls in Books for Children," a research compendium by the beloved "Darcy" (Mrs. Charles Williams) who died in 1957. The list includes some 30 books with toy wooden heroes or heroines, from "Memoirs of a London Doll," published in 1840 to Pamela Bianco's "The Doll in the Window" of 1953, with ample notes on each doll, doll-makers who have produced them, and the background history of the book itself. Among other informative articles are "The Restoration of Papier-Mache Dolls of 1820-1830," "Japanese Doll Festivals," "The Jumeau Doll Industry," "Dolls in Advertising," and "Wax Dolls," so popular in current collecting. The many pictures of im-

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**DOLL TALK****Editor, Ruby Short McKim**

A magazine in miniature, published for doll enthusiasts. Issued about every eight weeks.

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**KIMPORT DOLLS****Independence, Mo.**

portant dolls in museums and private collections, and the comments about them, add verified information to doll research. The foreword is by Ruby Short McKim, who also contributed an inspirational article on doll collectors' aims and achievements. Luella Hart, well known to **Spinning Wheel** readers, has furnished a fine picture story on the Coronation Dolls of 1953.

Fortunately Kimport still has some of these manuals for sale. Price \$4.15 postpaid. Kimport Dolls, Box 495, Indep., Mo.

### "VICTORIAN TOYS" AT BROOKLYN CHILDREN'S MUSEUM

"Victorian Toys," a new exhibit at the Brooklyn Children's Museum, will open on November 18, Helen V. Fisher, Director, announced today. "The exhibit will feature children's dolls and toys of the '80's and '90's, of both European and American origin. On display will be four scenes, one of an afternoon tea party, one of a general store, another of a boy and his treasures, and another of a girl and her playthings.

"The afternoon tea party scene is notable for its four child dolls made by the famous French doll manufacturer, Jumeau. Dating from Jumeau's work of the '80's and '90's, they were among the first child dolls ever made; before that time, all dolls looked like grown-ups. These prized antique dolls are constructed of wood and wear their original Paris costumes. One of the little girls wears the high boots typical of that time; three of them have pierced ears. The mother doll, with bisque head and arms, is unmarked, but is believed to belong to Jumeau's output of the '90's.

"The general store scene shows two French fashion dolls, a mother and daughter, dressed in clothes typical of the '70's and '80's. While mother is trying on hats, daughter is observing the enormous number of items on the shelves—household goods, bolts of materials, chinaware, notions, birdcages, and so on. All of these items are authentic and come from doll houses of the period. Little girls of the 19th century were so fond of playing "grown-up" that miniature representations of all sorts of household implements were among the most popular toys of the time.

"The boy-doll and his treasures and trinkets originally belonged to a youngster who lived about a hundred years ago. As was typical of the period, the head of the doll was made of china and was the only part of the doll that was purchased; the rest of the doll was made at home, the body of cloth and the arms usually of kid. Shown with the doll in this display are the boy's treasures—his copy book, pen and paper, a miniature tool chest, marbles, a top, whistles, a

water-color set and a small sail boat. Other toys of late 19th-century vintage—a circus cart pulled by two horses, blocks that build a Gothic "ruin," a jumping bear and a tin coach are also shown.

"The girl-doll surrounded by her playthings is of the kind made by Ludwig Greiner, a German immigrant who came to Philadelphia in the middle of the 19th century and became the first important doll maker in America. In 1958 Greiner secured the first American doll patent, for this improved type of papier-mache head. Before the Greiner doll appeared on the market, dolls had to be imported from Europe.

"Shown with the girl-doll are a toy sewing machine, a wooden cradle of the Victorian period and picture blocks which, when put together, form a Bible scene. Also shown is a "Frozen Charlotte," the ubiquitous "penny doll" which got its name from the folk ballad which told how Charlotte, a fair young damsel from Vermont, froze on her way to a ball because she wore "only a silken cloak." "Frozen Charlottes" were made all of one piece and had no moveable parts.

"The Brooklyn Children's Museum was the first museum especially designed for young people. Located at 185 Brooklyn Ave., it is open weekdays from 10 to 5 and Sundays and holidays from 1 to 5."

### AH, THOSE CONVOLUTIONS!

It never ceases to amaze one, how many facets and tangents may radiate out from any given subject—but of course, we mean from dolls!

For inst.—Mrs. Jessie Dabney wrote back after getting her Hos-

mer reprints of old printed dolls, "The paper doll Alice with the two dresses and bonnet looks the same as a colored plate in my bound Godey Lady's book for 1857. In the center of the book is a group of children, two big girls whose dresses come to their boot tops, a little boy in a dress and a visor cap, and the two girls in the 'Alice' dresses; also one sweet little toddler in a white eyelet dress. I wonder if the same engraver could have made both."

### Re. SUPERIORS

This notation which Edna Brendlinger supplies may be helpful in settling the question as to where these composition headed dolls were made. She says: "I have a doll head in my own collection with painted brown eyes and sausage curls in black that bears this label—A.F. & C., Superior, 2015, Made in Germany."

### WED BETTER BE GOOD!

My grandmother used to tell us of a wagon peddler who drove through Mercer County on his rounds. "Honesty is the best policy, Mrs. Vernon," said he—"I've tried both!"

Well, that major premise and a few understanding inches of Golden Rule are perhaps what bring us appreciative comments like this one from Lyle Schmid. "It ever amazes me—how you keep track of our doll wants, and never a cross word if anything is returned! I've always said—'no risk when dealing with Kimport'."

Well, naturally we'll not be trying any slick shenanigans with a rating like that.

R.S.M.

## CORRESPONDENCE CLIPPINGS

"My daughter and I both received our orders from you and thank you for the way you send them so soon."

—K. B. Nugent, Calif.

"Your Creche set sounds so beautiful and will be just right for a shelf on my what-not."

—Edna McDanel, Penna.

"I was just going over one of my old catalogs and noticed 'Notion Nannie'. So glad you have come up with more."

—Mrs. Helen Manning, Calif.

"Bethlehem Bride was a Christmas gift for my fourth granddaughter. I have bought foreign dolls for each birthday, Christmas and Easter for all. One granddaughter who is in college still loves for me to get that doll for her!"—Mrs. Forest Fleming, W. Va.

"When I read about some of the collections I feel slightly insignificant, but I love my miniatures and odd materials, anyway."

—Bertha Garvin, Wash.

"I made the cutest suitcase, out of a paper clip box all covered with tan paper, with braid for straps and handle. It is filled with the tiniest dressed dolls, to represent me on my merry way to give a doll talk!"

—Mrs. A. B. Christopher, N. J.

"A two-year subscription to Doll Talk is the best Christmas present I can think of for the money!"

—Mrs. Mildred Reap, Maryland

"The temperature is eighty today and I am eighty years old, so, some slowed down. Born in Wisconsin, what I would really like is to get behind a pair of horses in a big sleigh half full of nice straw. Ever ride that way?"

—Myrtle A. Henry, "Sunny Calif."

"I am so pleased to know there is a place as yours, here in the United States, in which I can order authentic foreign dolls to add to my mother's collection."

—Mrs. Carroll Merrit, Wyo.

"I am not a magazine saver—don't have the space—but I always cut out your Doll Primer Page which I have put in a looseleaf binder with my doll marks."

—Mrs. Charles S. Hare, N. J.

"First I want to report that you have a new customer, my new baby daughter, just one month old. Our two wonderful sons have always been thrilled over my doll collection and now we have a girl to share them with. Don't you think we should start 'Colleen Marie's' collection with a good Irish doll?"

—Mrs. H. J. Thompson, Calif.

"Even the U. S. Post Office department has trouble finding our town of Energy, but not so the packages you send. Your quick service is wonderful!"

—Mrs. Sam Watts, Texas

"I was so pleased with the dolls previously purchased that I can't imagine why I have hesitated to tell you to send the one in hold. I just know now that you would not recommend anything that wasn't real nice."

—Mrs. Madolyn Buell, Calif.

## DOLL PRIMER: PEDDLER'S CALLING CRIES OF LONDON

In the century, 1750-1850, the streets of London were aswarm with costermongers, hawkers and peddlers selling every variety of article from pins to poultry; substituting for stores in supplying the people's household needs. Their cries and their costumes became traditional and through the medium of peddler dolls a whole era of trade has been preserved.

It was the leisure class that was most intrigued with the lusty itinerant merchants, and even early in the 18th century, it became fashionable to create little peddler figures, modeled after the most appealing types and these were set under glass on many an aristocratic mantel. It's thus that they were treasured through the family generations, some finding their way into English museums, even the Albert and Victoria Museum itself. Only a few have come down into private American collections, and they are valued accordingly. Mrs. DeWitt Clinton Cohen, after many years' search, obtained just 11 and D'Arcy said she had only inspected or had photographs of 30.

Although there was much rivalry among gentlewomen in creating peddler figures, the basic style was mostly the same. Size on base would be 8 to 10" and a characteristic feature of the women would be a red cape and black silk bonnet over a small lace cap. The real variety was in the wares each peddler carried, and every doll artist tried to devise the most amazing miniatures and to crowd the baskets with the largest assortment. There were laces, ribbons, piece goods; kitchen utensils; books for the scholar. In the basket of one doll handled by Kimport, under magnifying glass could be seen a copy of the Penny Opera. A hundred separate articles would not be unusual.

The heads were of wax, wood, china, papier-mache, leather, cork, cloth: whatever material was popular at the time. Some china heads were covered with masks to achieve the wrinkled old faces most approved. The bodies, clothes and accessories were hand-made and often of the finest needlework. They were never a factory product, and the idea was almost exclusively English although a few were of European origin. A shell covered peddler was from Brittany.

Although most city peddlers sold food, fish, poultry, vegetables, few peddler dolls followed that pattern. The only known one in the U. S. was in the famous collection of Mrs. Cohen, until last year when Kimport obtained a marvelous pair of costermongers out of an English museum. In their baskets there were not only vegetables, fruit and eggs but also a cunning little domestic hen and a rooster with proud red comb and resplendent feathered tail! Of course this priceless pair lingered only momentarily in Independence. It's a collector's dream to own a peddler doll that can conjur up a colorful past.

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**KIMPORT DOLLS,** P. O. BOX 495  
INDEPENDENCE, MO.